



1591



MUSICALIA

1

L SZYMANOWSKI

LA FONTAINE D'ARETHUSE

OP. 30 No. 1

VIOLON ET PIANO



UNIVERSAL-EDITION

Nr. 6836

1591
III



A Madame Sophie Kochańska

MYTHES

Trois poèmes pour Violon et Piano par

KAROL SZYMANOWSKI

OP. 30

U. E. No. 6836 1. La Fontaine d'Arethuse
" " " 6837 2. Narcisse
" " " 6838 3. Dryades et Pan
" " " 6835 No. 1 - 3 complète



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1591

III 1



1589. c. 1311/2

VIOLINO.

3

5 Subito più mosso.

trmn *molto agitato* *trmn* *trmn* *trmn* *trmn*

f *cresc. e string.* *sff riten.* *ff restez marcato* *p*

trmn *ancora più agitato* *restez* *mf* *ff restez* *molto cresc. e string.*

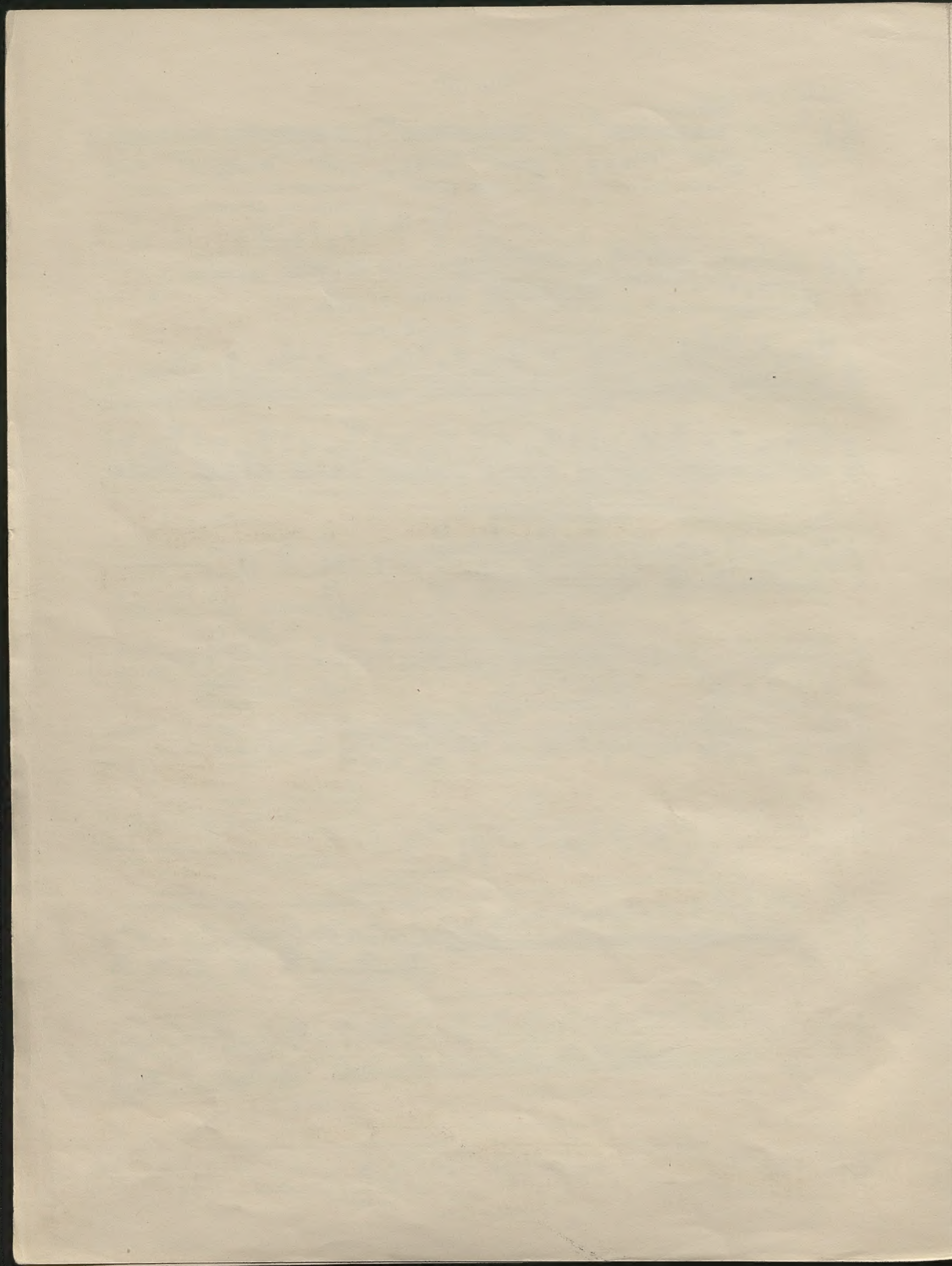
8 (gliss.) *sff* *pizz. lunga* *arco* *trmn* *Tempo I.*

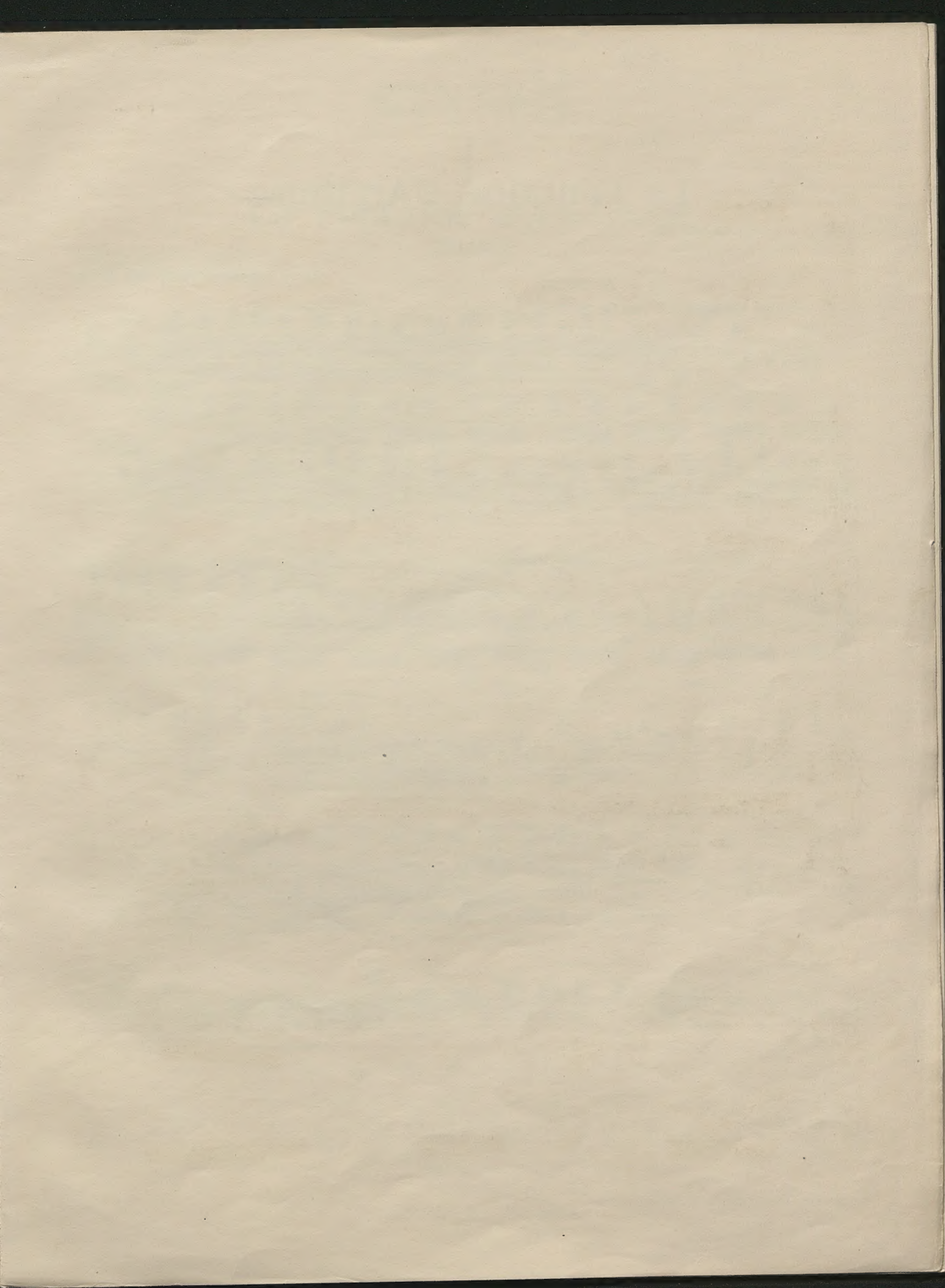
trmn *sul ponticello* *poco arrivando* *6* *2* *8 Poco meno.* *con sord. 3* *rallent. p (sul G)* *espr.*

ppp *pp* *ppp* *poco rit.* *ad libitum* *molto cantab. ed espr.* *(sosten.) 3* *4* *Il corde*

poco rit. *rit.* *poco arrivando* *9* *II. corde* *ad libitum* *pp* *(tremolo gliss.)* *poco cresc.* *dimin.* *port.* *dolciss. sf*

trmn *molto dim. e rall.* *perdendosi* *pppp*





MYTHES.

I.

La Fontaine d'Arethuse.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

VIOLINO.

Karol Szymanowski, Op. 30. Nr. 1.

1 Meno mosso.

Poco allegro. **6** molto rit.

pp *poco rit.* *pp* *poco rit.*

II. corde *rit.*

2 Meno mosso. (*sciolto*)

perdendosi *p* *mf* *espr.* *cresc.*

II. *II.*

3 *sosten.* **IV.** *cresc.* *II.* *f molto espr. affettuoso*

(*passionato*) *cresc.* *f* *rit.* *sf dolce*

f *rit.* (*sciolto*) *pp* *allargando* *ppp*

MYTHES.

3

I.

La Fontaine d'Arethuse.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Karol Szymanowski, Op. 30. Nr. 1.

Poco allegro.

Violino. 

Poco allegro. (*Delicatamente. Susurrando. Flessibile.*)

Piano. 





1. 

Meno mosso.



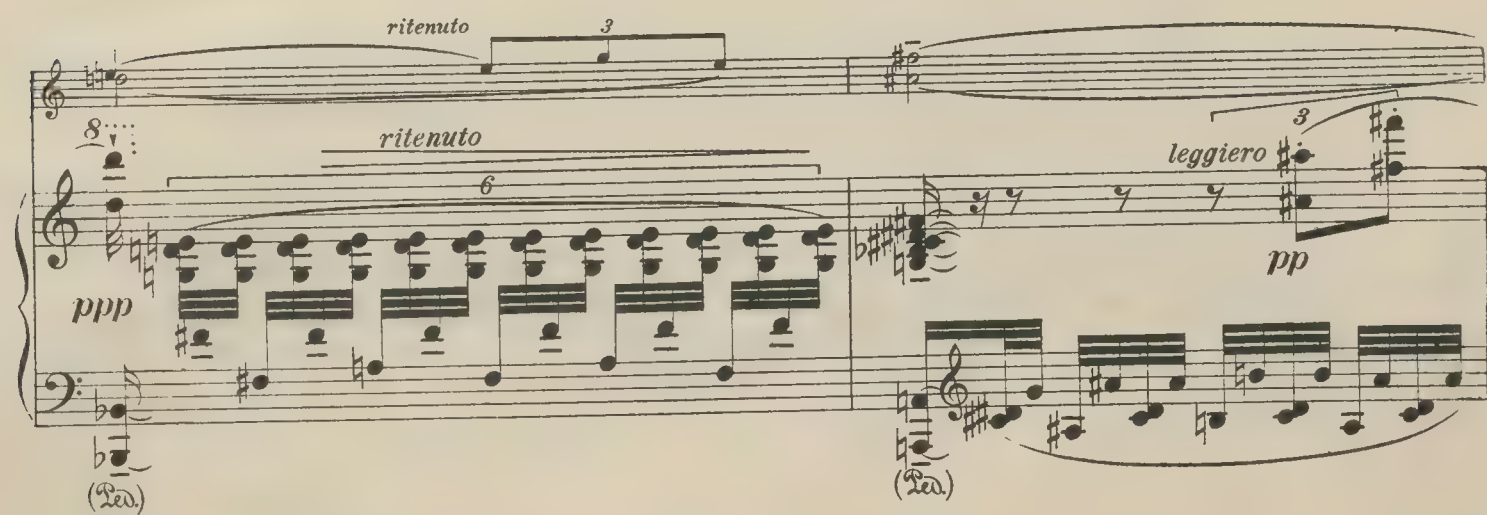
The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The vocal line begins with a half note F#4, followed by a half rest, then a half note G#4, and a half rest. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all marked *poco rit.*
- System 2:** The vocal line continues with a half note A#4, followed by a half rest, then a half note B4, and a half rest. The piano accompaniment continues with similar chords and notes, marked *pp* and *poco rit.*
- System 3:** The vocal line has a half note C5, followed by a half rest, then a half note D5, and a half rest. The piano accompaniment continues with chords and notes, marked *poco rit.* and *poco riten.*
- System 4:** The vocal line has a half note E5, followed by a half rest, then a half note F#5, and a half rest. The piano accompaniment continues with chords and notes, marked *poco riten.*

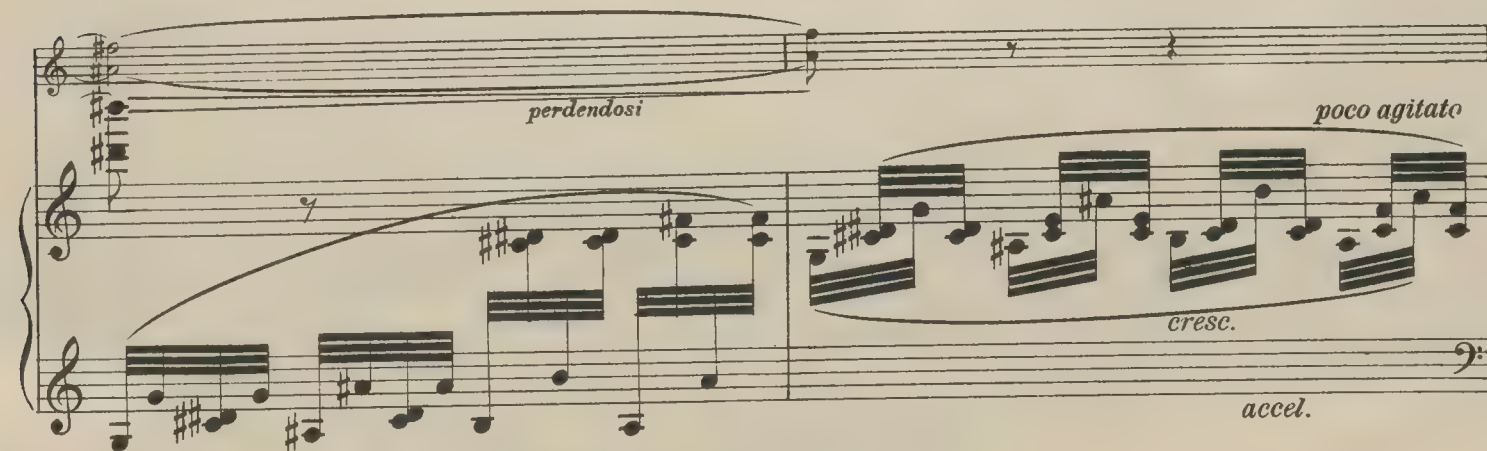
Additional markings include a *pp* dynamic marking in the second system and a *(Cia.)* marking in the third system.



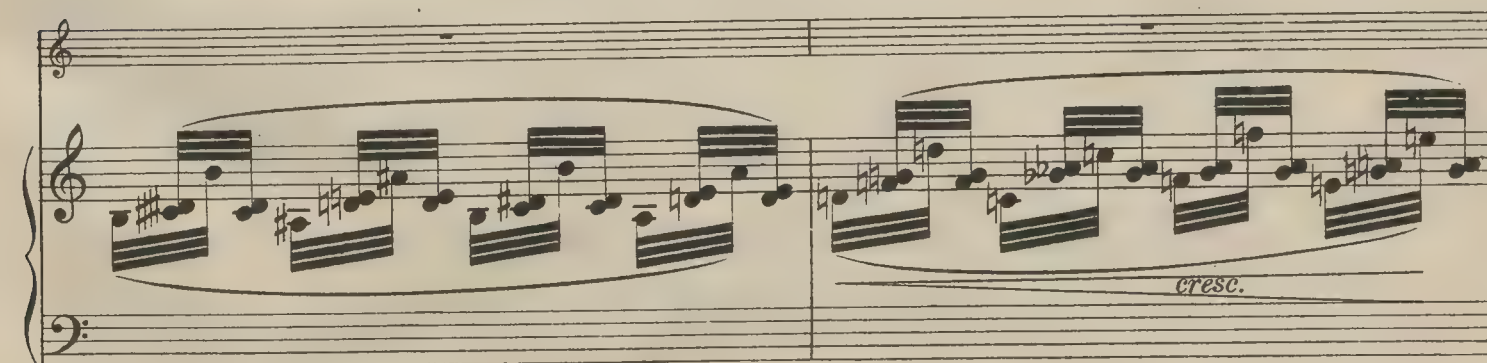
First system of musical notation. The treble clef staff has a melodic line with a slur over the first six notes, marked with a '6'. The bass clef staff has a continuous eighth-note accompaniment. Dynamics include *p* (piano) and *ten.* (tension). Pedal markings include *(Ped. ten.)* and *ten.*. Fingerings are indicated by numbers 3, 6, and 8.



Second system of musical notation. The treble clef staff features a melodic line with a slur over the first six notes, marked with a '6', and a triplet of eighth notes marked with a '3'. The bass clef staff continues the eighth-note accompaniment. Dynamics include *ppp* (pianissimo) and *pp* (pianissimo). Performance instructions include *ritenuto* (ritardando) and *leggiere* (light). Pedal markings include *(Ped.)* and *(Ten.)*. Fingerings are indicated by numbers 3 and 6.



Third system of musical notation. The treble clef staff has a melodic line with a slur over the first six notes, marked with a '6'. The bass clef staff has a continuous eighth-note accompaniment. Dynamics include *cresc.* (crescendo) and *accel.* (accelerando). Performance instructions include *perdendosi* (fading away) and *poco agitato* (slightly agitated).



Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first six notes, marked with a '6'. The bass clef staff has a continuous eighth-note accompaniment. Dynamics include *cresc.* (crescendo).

2. Meno mosso. (sciolto)

Meno mosso. (trillo) *sff* → *sub.p* (suivre) *pp* *espr.* *ppp con Ped. leggerissimo*

cresc. *sf poco* *leggiere* *pp*

pp dolceiss. *con Ped.* *ten.*

cresc. *sf* *pp* *pp*

sf poco *sf poco* *pp*
leggiero *delicatamente*

pp dolciss. *con Ped.* *cresc.* *ten.*

3 *molto espress. affettuoso*
f sosten. *p* *sosten.* *cresc.* *legatissimo*

poco f dolce

(passionato)

cresc. *f* *riten.*

cresc. *f ten.* *f dolce* *pp riten.*
dimin. molto

tr

4

(suivre)

ppp possib. *pp sf dolce* *sf dolce*

con Ped. *cresc. molto*

(*tr*)

f *riten.* *(sciolto)* *pp* *allarg.*

f ten. *f dolce dim.* *p dim.* *riten.* *(suivre)* *ppp possibile*

tr

ppp *ppp possibile con Ped.* *pp sf dolce* *sf*

tr *cresc. molto* *f cresc.*

5 Subito più mosso.

molto agitato

molto agitato

f *tr*

f *tr*

Subito più mosso.

sf *sf* *sf*

Subito più mosso.

cresc. e string.

sff_riten.

cresc. e string.

fff *riten.*

(senza Ped

☐ A tempo con passione.

ff marcato

P

restez

A tempo con passione.

cresc. molto

ancora, più agitato

ancora più agitato

cresc. molto

molto cresc. e string.

This system contains three staves. The top staff has a melodic line with a crescendo and string marking. The middle and bottom staves are piano accompaniment, starting with a forte (*sf*) dynamic and a crescendo leading to fortissimo (*ff*) with the same string marking.

(glissando)

This system contains three staves. The top staff features a glissando marked with an '8'. The middle and bottom staves have piano accompaniment, with the bottom staff marked *fff* (fortississimo).

Tempo I.

pizz. lunga 7 *arco*

fff possibile *pp*

Tempo I.

lunga

This system contains three staves. It includes a tempo change to 'Tempo I.' and a section marked 'pizz. lunga' with a boxed number '7' and 'arco'. Dynamics include *fff possibile* and *pp*. The bottom staff has a 'lunga' marking. The system ends with a double bar line and a star symbol.

(Sul ponticello)

ppp dolcissimo *pp* *ppp*

This system contains three staves. The top staff has a section marked '(Sul ponticello)' with a tremolo. Dynamics include *ppp dolcissimo*, *pp*, and *ppp*.

ppp poco arrivando

poco arrivando

sf dolciss.

sf dolciss.

rallent.

rallent.

poco sf

8 Poco meno.
con sordino

p espressivo

Poco meno.

poco rit.

poco rit.

pp

poco rit.

poco rit.

(Ped.)

poco rit.

poco riten.

p

(Ped. ten.)

First system of the musical score. It features a vocal line with a trill marked "8" and a piano accompaniment. The piano part includes a triplet of eighth notes marked "3" and a sixteenth-note pattern marked "6". A "riten." (ritardando) marking is placed over a triplet of eighth notes. The system concludes with a "ten." (tenuto) marking on the piano line and a "(Ten.)" marking on the vocal line.

Second system of the musical score. The vocal line begins with a long note marked "ad lib. molto cantab. ed espressivo" and "(sosten.)". The piano accompaniment is marked "leggiere" and "pp". A trill marked "8" appears in the vocal line. The system ends with a "pp dolceiss." marking and a "(Ten. *)" marking on the piano line.

Third system of the musical score. It begins with a measure marked "9" and "poco avvivando". The piano accompaniment features a "p" (piano) dynamic. The system continues with another "poco avvivando" marking and a "p" dynamic.

Fourth system of the musical score. The piano accompaniment features a "pp" (pianissimo) dynamic. The system concludes with a "ppp" (pianississimo) dynamic and a "perdendosi" (fading away) marking.

ad libitum

(tremolo glissando)

poco cresc.

port.

dolciss. sf

dimin.

molto diminuendo e rallentando

molto diminuendo e rallentando

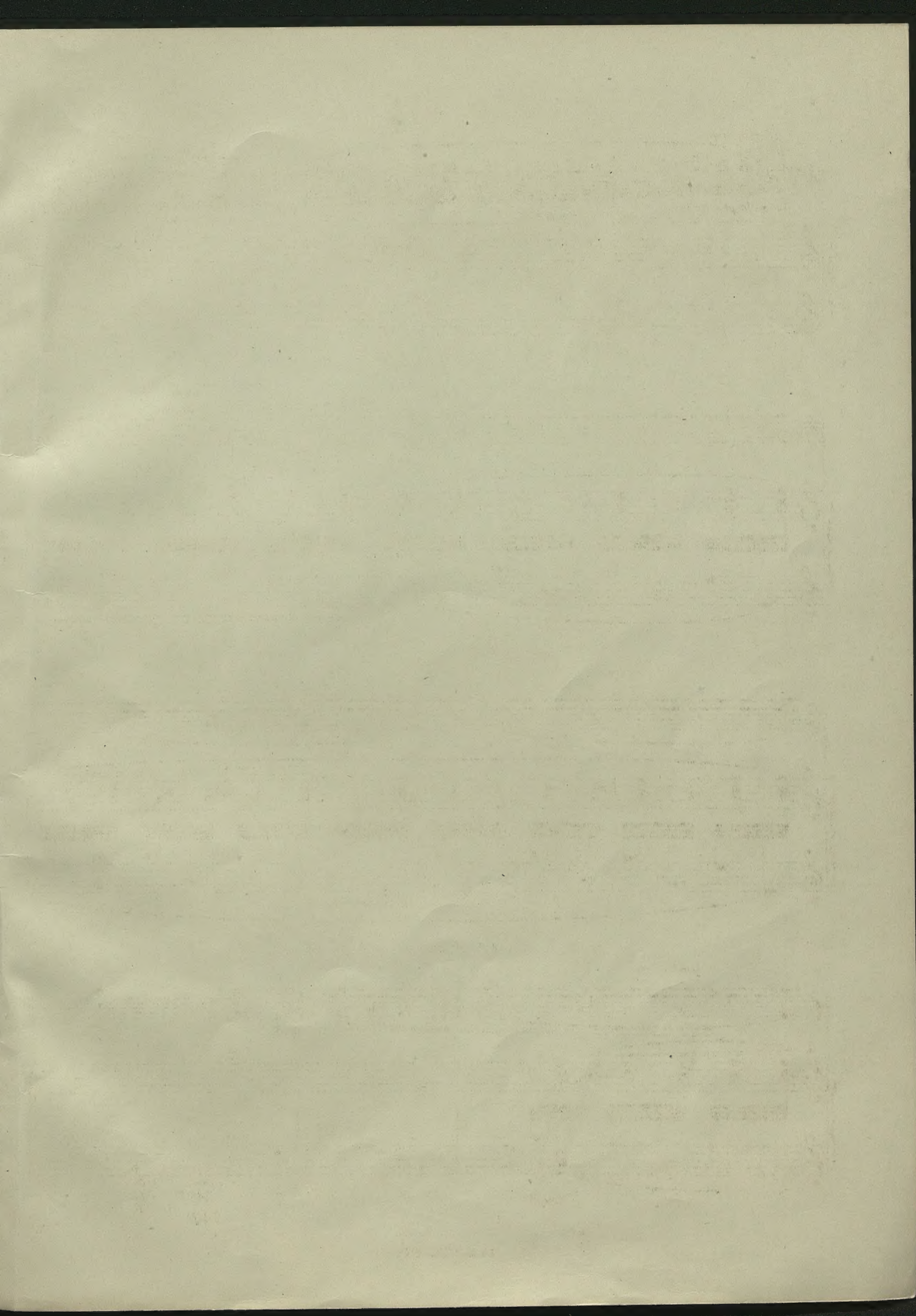
perdendosi

perdendosi

pppp

ddd





KAROL SZYMANOWSKI

Klavier zu zwei Händen

- U.E.Nr.
 3852 Op. 1 9 PRÉLUDES
 3853 Op. 1 Nr. 1 PRÉLUDE H moll
 3854 Op. 1 Nr. 8 PRÉLUDE Es moll
 3855 Op. 4 VIER ETÜDEN
 3856 Op. 4 Nr. 3 ETÜDE B moll
 3859 Op. 10 VARIATIONEN über ein poln. Volkslied
 3864 Op. 21 SONATE II A moll
 6997 Op. 29 MÉTOPES. Trois Poèmes
 6998 Op. 33 ZWÖLF ETÜDEN
 5858 Op. 34 MASKEN. 1. Scheherazade. 2. Tantris, der Narr. 3. Eine Don Juan-Serenade
 5859 Op. 36 SONATE (Alexander Siloti gewidmet)
 8592/93 Op. 50 MAZURKEN, 2 Bände

Violine und Klavier

- U.E.Nr.
 3858 Op. 9 SONATE D moll
 3866 Op. 23 ROMANZE D dur
 6626 Op. 28 NOTTURNO E TARANTELLA
 6835 Op. 30 MYTHES. Trois Poèmes, komplett
 Daraus einzeln:
 6836 I La Fontaine
 6837 II Narcisse
 6838 III Dryades et Pan
 6624 Op. 35 VIOLINKONZERT
 8432 Op. 52 BERCEUSE D'AITACHO ENIA
 8433 Op. 40 PAGANINI, TROIS CAPRICES
 8694 CHANT DE ROXANE (aus „König Roger“) (Kochanski)

Kammermusik

- U.E.Nr.
 6006 Op. 37 STREICHQUARTETT C dur, Partitur
 6007 Hiezu Stimmen

Lieder

A. Für Gesang mit Klavierbegleitung (deutsch, polnisch)

- U.E.Nr.
 3857 Op. 7 DER SCHWAN (W. Berent), mittel
 3860 Op. 11 VIER LIEDER (T. Micinski), hoch. 1. Ich bin so trübe. 2. Im verzauberten Walde. 3. Über mir fliegt im Blau. 4. Brause, o Sturm
 Op. 17 ZWÖLF LIEDER in drei Heften, hoch
 3861 Heft I. 1. Hoch in der Frühe (Dehmel). 2. Geheimnis (Dehmel). 3. Werbung (Dehmel). 4. Manche Nacht (Dehmel)
 3862 Heft II. 5. Aufblick (Dehmel). 6. Verkündigung (Dehmel). 7. Nach einem Regen (Dehmel). 8. Entführung (Dehmel)
 3863 Heft III. 9. Schlummerlied (Mombert) 10. Seele (Falke) 11. Fragment aus „Der Glühende“ (Mombert) 12. Liebesnacht (Greif)
 3865 Op. 22 BUNTE LIEDER hoch 1. Einsiedel (Bulcke). 2. Lied des Mädchens am Fenster (Paquet). 3. An kleine Mädchen (Faktor). 4. Das hat die Sommernacht getan (Ritter). 5. Bestimmung (Ric. Huch)
 3867 Op. 24 DES HAFIS LIEBESLIEDER mittel (Nachdichtung von H. Bethge) 1. Wünsche. 2. Die einzige Arznei. 3. Die brennenden Tulpen. 4. Tanz. 5. Der verliebte Ostwind. 6. Trauriger Frühling
 8598 Op. 31 SECHS LIEDER DER MÄRCHEN-PRINZESSIN, hoch 1. Der einsame Mond. 2. Die Nachtigall. 3. Die goldenen Pantoffeln. 4. Der Tanz. 5. Das Lied der Welle. 6. Das Fest
 5932 „Gärtner“ von Rabindranath Tagore, Mezzosopran.
 6999 Op. 42 LIEDER DES VERLIEBTEN MUEZZINS. Sechs Lieder, hoch
 6968 Op. 46 SŁOPIEWNIE (Text v. Julian Tuwim), hoch. 1. Kirschenweiß. 2. Grüne Lust. 3. Der heilige Franziskus. 4. Rotes Lied. 5. Wanda
 8597 Op. 48 TROIS BERCEUSES (J. Iwaszkiewicz)

B. Für Gesang Orchesterbegleitung

- Op. 26 DEINE STIMME (aus Hafis Liebeslieder)*, mittel
 PENTHESILEA* (Symphonische Dichtung mit Sopransolo)

Orchesterwerke

- U.E.Nr.
 Op. 12 KONZERT-OUVERTÜRE*
 Op. 19 SYMPHONIE II*
 7653 Op. 27 SYMPHONIE III, Partitur
 U.E.Nr.
 7260 Op. 35 VIOLINKONZERT Partitur
 SYMPHONISCHE OUVERTÜRE

*) Vorerst in Abschrift vorhanden

Bühnenwerke

HAGITH, Oper in einem Akt von Felix Dörmann.

- U.E.Nr. 5912 Klavierauszug mit deutschem und polnischem Text U.E.Nr. 5913 Textbuch deutsch
 U.E.Nr. 5914 Textbuch polnisch

KÖNIG ROGER, Oper in drei Akten

- U.E.Nr. 7750 Klavierauszug mit deutschem und polnischem Text U.E.Nr. 7754 Textbuch polnisch

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